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North East Arts Report '67

North Eastern Association for the Arts

Annual Report 1966/67

"In 1964 the Government White Paper, 'A Policy for the Arts', emphasized the importance of regional arts associations as an essential piece of machinery in building up a proper administrative structure for the arts; and it is here that the example of NEAA is of vital importance. . . . There is no doubt that if the newly established regional associations prove themselves to be as effective as the NEAA, the Arts Council would recognize them as proper instruments for distributing part of its subsidies for the arts, and such a set-up could provide an excellent way of re-establishing the regional well-being of the arts in this country."

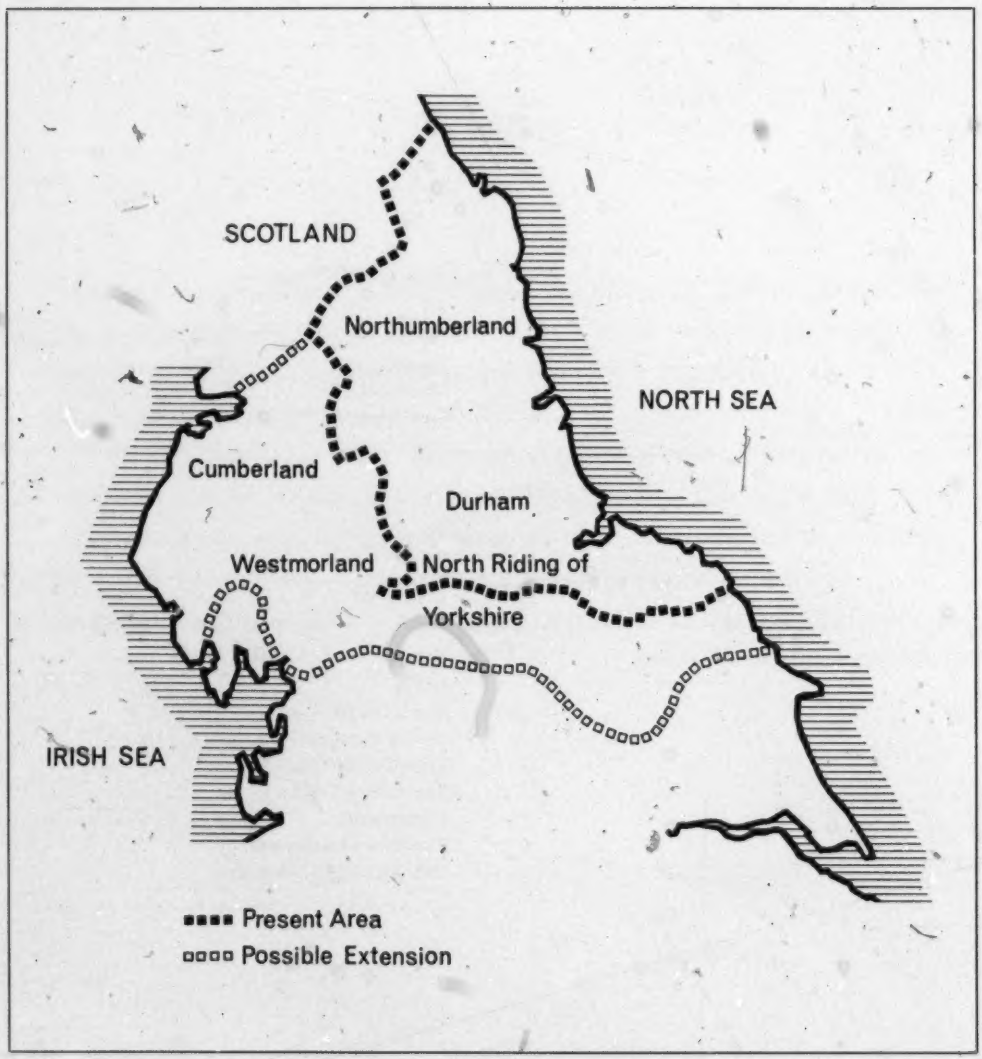
Arts Council Annual Report 1965/66

Principal Officers

Patron	The Duke of Northumberland
President	Owen Brannigan
Chairman	Edward Wilkinson
Hon Treasurer	Frank Ireland
Director	Alexander Dunbar

Contents

Map	2
NEAA	3
Annual Report	5
Events Supported	19
Expenditure Authorised	21
The Year at a Glance	26
Contributors	32
Summary of a Decade	39
Officers and Committees	42


SCOTLAND
Northumberland
NORTH SEA
Cumberland
Durham
Westmorland
North Riding of
Yorkshire
IRISH SEA
Present Area
Possible Extension

What NEAA is

NEAA is an independent, non-profit making association, formed in 1961 and registered as a charity, to bring together all those with responsibilities for helping the arts in the North East of England.

AIMS: To promote and develop the knowledge, understanding and appreciation of all forms of art e.g. music, opera, ballet, theatre, painting, sculpture, literature and film among the people of the North East by:

(a) increasing the accessibility of the arts to the public
(b) improving standards of performance and appreciation of the arts
(c) bringing together and co-ordinating the efforts of all concerned with the arts
(d) encouraging the development of arts centres
(e) helping to provide a better service of performances and exhibitions.

AREA: Northumberland, Durham and the Northern part of the North Riding of Yorkshire (population 2,800,000). Proposals to include Cumberland and Westmorland (population 364,000) in new Northern Arts Association.

MEMBERS: Local authorities; industry and commerce, trade unions, trade councils; universities; foundations and trusts; press, radio and television; arts associations, societies and centres; clubs, groups and individuals.

ORGANISATION: An Executive Committee, representative of members, acts on recommendations from five specialist advisory panels. A small staff operates from offices in Newcastle.

Sunlight Chambers, 2/4 Bigg Market, Newcastle upon Tyne 1. Tel.: 27126/7

Beyond the Freeze

"Money don't mean a thing. But when you haven't got any it takes on a peculiar significance." The remarkable thing about the Association's fifth year of operation is not that like everyone else it had to cut back, but that in spite of the Freeze it was able to do so much.

In July 1966, the Government abandoned a 4% growth rate as a basis of national planning; incomes, prices and wages were frozen; taxation was increased; severe economic restrictions were imposed. The arts, you might think, would be the first to be nipped in the bud.

But no. In the last two years, the Government's grant to the Arts Council has almost doubled. This is not just a tribute to Miss Jennie Lee's power of persuasion with her colleagues, it is also a clear demonstration of the importance given to the arts by Government even in times of economic difficulty.

The Association too has continued to prosper. In 1966/67 we managed to secure a 50% increase in our income and expenditure (though it is fair to point out that this was decided before the Freeze). We could not have done this without the continued support of our three main constituents; local government, the Arts Council, and the private sector. Any business that has doubled its turnover in the last three years and quadrupled it in the last five would be pleased. For an arts association that was started as an act of faith, continued as an experiment, and is now an example to the rest of Britain, it is an achievement of which the North East can be proud.

Inevitably, the Freeze has also made life difficult. Our plans to increase support from the private sector were seriously affected, most local government contributions for 1967/68 are unchanged, and as a result the Association has had to cut back drastically on its five-year development plan. Nevertheless our income this year is increased by almost 10%. The Association continues to grow but the rate of growth is slower.

But money is merely the means to an end. It is what we have done and are doing with it that is important. This report is therefore an account of our stewardship for the year ended 31st March 1967, a summary of our first five years, and a prospect of the future.

Highlights of the year

During 1966/67 the Association considerably expanded its activities. It raised and spent approximately £132,500 compared with £90,000 the year before. Previously laid plans matured, we supported more events, existing projects developed, new ones were started, new plans were laid for the future. The major features of the year's work were:

(a) *the establishment of a first-class permanent professional repertory company* at the Newcastle Playhouse by John Neville and the Nottingham Theatre Trust;

(b) *the establishment of the Teesside Film Theatre* in conjunction with the British Film Institute, plans for other film theatres in the region, and more help for film generally;

(c) *a dramatic increase in the number, quality, and appeal of events promoted by local associations* as a result of our scheme for co-ordinated tours;

(d) *more direct help for artists themselves*, by means of Contemporary Music Grants, the Northern Painters' Exhibition, and the Northern Sculptors' Exhibition, including a new scheme to purchase works of art and lend them to institutions visited by the public; to be followed by the appointment of a resident playwright at the Newcastle Playhouse and a Fellow in Poetry at Durham and Newcastle Universities;

(e) *increased emphasis on the arts for young people:* concerts by the British Youth Symphony and Junior Philharmonic Orchestras, Middlesbrough and Stockton Music Festivals, the National Youth Theatre, South Shields Youth Theatre, Durham and Newcastle Drama Societies, Arena Magazine, and a memorable Newcastle University Arts Festival;

(f) *the continued success of large-scale projects* like the Sunderland Empire Theatre and the Northern Sinfonia Orchestra;

(g) *visits to the area by national and international enterprises:* e.g. the Munich, Prague and Brno Symphony Orchestras and such companies as Sadlers Wells, Royal Ballet, English Opera Group, Oxford Playhouse and Prospect Productions;

(h) *the preparation and adoption of new policies and plans:* a policy for Opera and Ballet, a report on professional theatres, a review of Visual Arts policy, and a new look at our organisation and administration;

(i) *bringing the arts within reach of new or wider audiences* by such means as lunch-time recitals, travelling exhibitions, new ventures in the smaller places, improved publicity and subsidised transport;

(j) *increased support by contributors*, particularly the Arts Council local authorities, and trusts, i.e., the Sir James Knott and Rothley Trusts.

(k) *the gratifying response by the public*—for example during the year 250,000 attended the Sunderland Empire Theatre; the Northern Sinfonia Orchestra increased their audiences by 70% in Newcastle and 40% in Billingham and Middlesbrough; and 50,000 attended the Newcastle Playhouse in its first half-season.

Full details of more than 1,000 events supported by NEAA are given on pages 19 to 25.

The first five years

The end of the Association's first five years of operation is a good moment to take stock. What has been achieved?

Perhaps the easiest way to answer this question is to remember that in 1961 there were no precedents for bringing together all those interested in the arts in a defined area to pool their efforts and resources to help all the arts on a regional scale. The first achievement is therefore that NEAA has shown that it can and does work: it is viable.

Secondly it has demonstrated that by co-operation it is possible to achieve collectively what is beyond the resources of most of its individual members. To have raised and spent approximately £400,000 is not only a substantial contribution to the well-being of the arts in the region, it also represents a successful marriage between national and local support, between public and private enterprise, between management and labour, amateur and professional, voluntary help and permanent staff. A regional arts association is a joint co-operative venture, or it is nothing.

Thirdly, it has reaped the advantages of scale. It has been strong enough to devote well over £100,000 to the Northern Sinfonia Orchestra, flexible enough to give £25 to a local choir or drama group that may make all the difference between life and death; big enough to think, plan and act regionally in assessing needs, framing policies, co-ordinating events, and publicising the arts; yet close enough to the grass roots to involve local initiative and aspirations without being parochial.

Perhaps its most striking achievement is the least tangible: it has helped to bring about a revolution in public attitudes to the arts. We have always said that the arts must not be seen as something exclusive and apart. They must be seen as an essential part of everyday life, they must be made available and accessible to as many people as possible, and they must be developed as a part of the social and economic development of the region as a whole.

The Association has therefore been rightly concerned not only with what it can achieve itself, but with what it can help others to do, particularly local authorities. Its work—in the past, now, and in the future—should be seen as part of a concerted co-operative attempt to revitalise the region, to make it both a more exciting place for its inhabitants to work and live in, and more attractive to firms moving in and to tourists and visitors. It is significant that its present boundaries coincide with those of the North East Development Council and its proposed boundaries with those of the Northern Regional Economic Planning Council, whose report "The Challenge of the Changing North", was exceptional in dealing at length with the arts.

If the Association has solid achievements, it also has limitations. A regional arts association, like any other public body, cannot create art; it can only create a climate in which it is possible for the arts to flourish. It cannot be all things to all men; it can and must take decisions on artistic merit, even unpopular decisions,

and stick to them. It cannot and should not claim a monopoly of support for the arts, nor should it work in isolation. It is not an end in itself but a means to an end; it should seek to serve the arts—administration is a good servant but a bad master.

Finally, the Association has learnt the lesson that all grant-giving bodies must learn, especially those whose money is largely public: that the arts are a very personal business and no one person is going to agree with every single thing the Association does. Criticism, if fair, constructive and based on the facts, should be welcomed as a healthy sign of a lively community.

In short, in the last five years, the Association has demonstrated its viability, strength, and potential. Its role in the next five, is to realise that potential and to demonstrate its capacity to meet changing conditions.

The Private Sector

The Association's fundraising and administrative activities should be seen in their proper setting: what the Association is and does, what the money is needed for, what purpose the administration is designed to serve.

From the outset in 1961 the Association has been a partnership between all the bodies responsible for helping the arts—not just local authorities and the Arts Council but also industry, commerce, trade unions, chambers of commerce and trade, universities, press, television and radio, arts societies and individuals. Yet support from the public sector has been more readily forthcoming than from the private sector. In 1965/66 local authorities contributed just under 45% of the Association's income, the Government just over 45% via the Arts Council, and the private sector, including trusts and miscellaneous, only 10%.

It was also foreseen that to achieve its objectives, the Association would not only have to spend money but to raise it, and that though finance is essential to the arts, the Association should be more than a bank. Its Constitution, accepted by all members, obliges it to increase the accessibility of the arts to the public, improve standards of performance and appreciation, bring together and co-ordinate all concerned, encourage the development of arts centres, and generally help to provide a better service of performances and exhibitions. In short, besides providing subsidy, it is its job also to stimulate, survey, plan, co-ordinate, publicise and administer the arts. Yet the more the Association stimulates, the more it is called upon to sponsor and the bigger its fundraising burden becomes.

After two or three years' operation it became clear that the Association should plan ahead for at least five years. All its assessments of the needs of the arts in the region showed that, although much was being done already, much more remained to be done to maintain the momentum of the renaissance of the last five years. New buildings for the arts, improved quality and availability of artistic events, adequate staffing and equipment, new projects, improved publicity to increase audiences, helping artists themselves, better opportunities for everyone—especially young people—to enjoy the arts at prices they can afford: these are some of the reasons why the Association estimated that, to meet the growing demands made on its resources and services, it would need to increase its annual income from under £135,000 in 1966/67 to £500,000 by 1971/72.

If as at present 55% were to come from within the region, local authorities might reasonably be asked to contribute £175,000 (35%) or the product of ½d. rate compared with the 6d. rate authorised by Parliament. Industry, commerce and the private sector £100,000 (20%) or less than 1d. per month per head of population. And the Arts Council £225,000 (45%), nearly half what it spends on a smaller population in Wales now.

These sums, though large in themselves, are comparatively small compared with other forms of public investment in education, libraries, sport and recreation; are a realistic assessment of the needs and possible sources of support; and are wanted, not for the Association to use itself, but to pass on to its customers to support the whole range of the arts throughout the region during 52 weeks of the year.

In 1965, the Association considered ways of increasing support from the private sector. At that time industry and commerce contributed £6,500 of which 75% came from three firms only. All attempts to increase the amount had proved fruitless. Unlike the Arts Council, which obtains subsidy from only one source, or a local authority which levies a single rate, the Association has to appeal each year to over 1,000 sources. It is easy to underestimate the amount of work and expertise needed to undertake such a task.

Accordingly the Wells Organisations were engaged to provide a director for twelve months to plan and initiate a campaign to raise £500,000 over seven years. Unfortunately, after the detailed research, planning and preparation had been done, the Government announced severe economic restrictions, and Selective Employment Tax became payable. Acting on business advice, the Association decided that the public appeal to industry and commerce should be deferred, but the approach to foundations and trusts should continue.

Nevertheless the project has produced £43,500 and an indication of £9,000 making a total of £52,500 so far, roughly three times what it has cost. Now that economic conditions have improved, the Association has decided instead to appoint an experienced person on contract for at least two years. The Association's need to increase support from the private sector remains as urgent and as important as ever.

Organisation

The proper and effective administration and co-ordination of the arts is the very task the Association was set up to do. The volume, range and complexity of the work undertaken by the Association has increased enormously in the last five years. For example, in its first sixteen months the Association considered seven applications and spent £25,000 of which £3,600 was on administration. Last year it considered over 180 applications, and spent £132,500 of which £17,000 was on administration. Although there are now four executive officers compared with one in 1962, in fact administrative costs have fallen from 15·3% to 12% of total expenditure. Nevertheless, any organisation can benefit from a critical examination of its constitution and administration, and a sub-committee to do this, appointed by the Executive Committee last September, reported in April.

Its main recommendations, accepted by the Executive Committee, aim at simplification of policy-making and administration, and definite and understood lines of communication. The Executive Committee is to be reduced in size and its links with the advisory panels strengthened. The panels, freed of routine and detail, will be able to devote more attention to new ideas and proposals. Administrative procedures have been simplified and staff responsibilities redefined. The press continue to be admitted to Executive Committee meetings. Finally, the "new look" organisation and administration are to be reviewed again in twelve months time, and thereafter at regular intervals.

Though it was criticised by one member of the Executive Committee, the Report met with general approval. It disclosed the sort of growing pains inevitable in any pioneer organisation that has grown rapidly, but fair and realistic solutions to the main problems have been unanimously accepted and carried out.

Support summed up

An arts association stands on a tripod: it has three visible means of support. One leg is the local authorities, the second the Arts Council, the third the private sector. With us one leg is shorter than the other two.

In 1966/67, 72 local authorities out of the 89 in our area contributed to our funds. This represents 75% by number or over 90% by rateable value. The amount they contributed was £57,000 an increase of £16,000 or 39% on the previous year. The total is an average of about 0·15 of a penny rate.

Ten local authorities pay the product of ½d. rate.
Six pay substantially more than ½d. rate.
Nineteen pay approximately the minimum rate of ½d.
Thirty-four pay less than the minimum.
Seventeen do not contribute at all.

While we are most grateful for every penny we get, we cannot indefinitely accept a situation in which six years after we started, nearly half our local authority contributors do not pay the minimum rate and one sixth of all local authorities do not contribute at all. Two-thirds of our local authority income comes from nine or ten big towns. It is mainly the smaller authorities that fall short.

The Arts Council gave us a grant of £60,000, an increase of £20,000 or 50%, a most welcome expression of their continued confidence in us as well as recognising our growing needs.

Our income from industry, commerce, trusts, individuals and the private sector is shown in our accounts as £8,300 which represents a modest increase over the previous year. In fact this is misleading. On the one hand, our three-year grant of over £3,000 a year from the Calouste Gulbenkian Foundation came to an end. On the other, we received £1,500 from the Rothley Trust and a magnificent grant of £30,000 from the Sir James Knott Trust. Since the latter is intended to cover the next six years, we have thought it proper to hold it in a special account from which we shall draw a proportion each year. Such prudence in no way diminishes our sincere gratitude for such munificence.

By last summer, it became clear that to meet the demands likely to be made upon us, we would need an income of over £200,000 to meet our commitments in 1967/68. The reasons for this increase can be summarised as follows: the need to improve quality, to support more events, to support new projects, to do more to help artists themselves, to improve publicity and increase audiences, to take the arts to the smaller places, to do more for young people, to enable existing and new projects to face increased costs, to survey and plan further ahead, and to strengthen our organisation to do all these things.

However, we knew that economic conditions were unlikely to be favourable. In the event the Arts Council

gave us £70,000, an increase of £10,000 or 17%; local authorities approximately £60,000, an increase of £3,000 or 5%; and we estimate that the private sector and miscellaneous income will provide something between £12,000 and £15,000. By drawing on our reserves and making use of the Sir James Knott gift, we estimate that we may authorise expenditure up to £160,000 provided we do not actually spend more than £155,000.

While a lean year is the proper time to use reserves, it does mean that next year (1968/69) we cannot do the same: the only alternative to reducing expenditure is to increase income. To that extent, our fundraising problem will become acute, but we hope that the appointment of a full-time officer this autumn will enable us to pull through.

Our problem in a nutshell is this: you cannot take out of a regional arts association more than is put in, we depend entirely on grants freely given, and we cannot afford to live beyond our means.

Welcome the West

Negotiations have proceeded and are almost complete to bring Cumberland and Westmorland within a new Northern Arts Association. This could only be done if a majority of those concerned west of the Pennines are consulted and consent. In September 1966 Miss Jennie Lee addressed a public meeting in Penrith, which overwhelmingly agreed that these two counties should join NEAA in forming the new association, and set up a Steering Committee to bring this about.

In spite of the Freeze, ten out of the twenty-two local authorities agreed to contribute the product of ½th of a penny rate for 1967/68 (for details, see page 32). Many others supported the idea in principle but felt unable to contribute financially owing to severe economic pressure on their estimates. Among these were the County Councils of Cumberland and Westmorland and the County Borough of Carlisle, the three largest authorities, and more importantly the education authorities. Accordingly we asked them to reconsider and contribute a lesser amount to begin with.

Nevertheless, the Association felt that the response was sufficiently encouraging for a limited operation to be started in the autumn of 1967 if help was forthcoming from the Arts Council and Gulbenkian Foundation. While a final decision has yet to be taken, the news that Cumberland County have promised £500 for 1967/68 and a full ½th of a penny rate (amounting to £3,250) for 1968/69, and the Arts Council £3,250 for 1967/68 has greatly improved the prospects of starting this autumn.

Such schemes as the Arts Diary and Transport Subsidy can be introduced comparatively quickly, and arrangements for grant-giving will follow. An Arts Officer is to be appointed and a branch office established. Detailed surveys of activities and facilities, assessment of needs, and proper long-term planning take time. The real benefits will be seen in 1968. We shall need all the help and advice we can get in what promises to be a most exciting development.

Leading the Field

One of the most interesting effects of the Association is the example it sets to the rest of Britain. The virtues of bringing together local authorities, industry and commerce, trade unions, mass communication, arts societies and individuals have been widely canvassed by the Minister, the Department of Education and Science, the Arts Council, press and television. So that, whereas there were only two regional arts associations in 1960, now there are seven and more on the way. These are of two types.

The two oldest, the South Western and the Midland are really federations of local arts societies and arts centres, which concentrate mainly on projects for their common benefit, co-ordinating tours and exchanging ideas. Nothing could demonstrate more clearly the advantages of securing local authority support from the outset than the fact that Lincolnshire, North Wales, Greater London and the North West, have all followed NEAA's lead and example, and even the South Western is now actively considering adopting NEAA's broader-based economy.

Our Chairman and officers do much to help in this process by attending conferences, explaining the advantages, relating our experience. Many of the problems are the same, but different conditions call for different answers. Wise promoters will adapt, not adopt, our experience. But there is two-way traffic. In June 1967 NEAA and Lincolnshire took the initiative in calling the first meeting of regional arts associations to exchange experience, discuss matters of common interest, and take appropriate action. The Association has also played a major part in the preparation of a memorandum of guidance for those who wish to set up a new regional arts association.

Finally, following the Secretary's visit to the USA last year, the Association was instrumental in persuading the Arts Council to hold at Ditchley Park in Oxfordshire the first Anglo-American Conference on subsidising the arts, which provided a valuable exchange of views between arts administrators from Britain, the United States, Canada and France.

All this is only a beginning. We believe that for the healthy development of the arts, great changes will be needed to meet the increasing demands of a changing society in the 1970s: more imagination, better planning, new skills, more training, greater flexibility and better organisation.

In short, we endorse, as the Ditchley Conference did, "the real necessity for Governments to devote attention and funds to the Arts and Culture in the coming decades, with the same urgency as was felt for the cause of Literacy in the Nineteenth century, and Welfare in the first part of the Twentieth. This requires serious long-term planning."

Towards the Seventies

After five years the arts are healthier than they have ever been, but there are startling gaps and imbalances in public provision. Professionally the big cities are better served than the scattered rural areas. The fact that three education authorities have drama advisers should not obscure the fact that eight do not, and can one really say that even one drama adviser is adequate for a schools population of 60,000 or 80,000?

The North East may have built two theatres, saved two, and restored two since the war, but when its senior No. 1 touring theatre is threatened with bingo, who can afford to relax? The City Hall in Newcastle is still the only purpose-built concert hall in the region and it is seriously deficient in audience facilities. Elsewhere the Northern Sinfonia and other visiting orchestras have to make do with theatres and halls that are simply not good enough for soloists, players and audiences alike. New projects of vision and enterprise such as the Billingham Forum point the way ahead. You cannot demonstrate beyond doubt the public's demand for a new enterprise until you have provided it. Anybody visiting the Forum will be struck, not by the cost, but by the way the public flock to use it.

The idea that subsidising the arts is a temporary expedient dies hard. Like everything else, the arts cost more now than they did a few years ago. Recent studies show that they will go on costing more, and the gap between total cost and earned income will widen, not diminish. The reason is not inflation, union pressure or mismanagement, but the economic structure of live performance.

While present economic difficulties will affect the timing, the long-term implications are inescapable: that artistic promoters will have to maximise efficiency and increase audiences; the price of tickets will continue to rise; there will have to be more subsidy, for existing projects as well as for new ones. Nevertheless, expenditure on the arts is still only a tiny fraction of what is spent on education and the social services.

The purpose of a regional arts association is to obtain greater priority for the arts, and emphasise and realise the opportunities and benefits that the arts can bring to the whole of the community.

Of all our tasks for the future the most important are:

(a) to give the Association a better sense of cohesion, purpose and direction,

(b) to give more attention to proper planning, research and development, both short-term and long-term, including audience research,

(c) to concentrate on new projects of regional significance, especially new buildings,

(d) to achieve a better liaison with education authorities and to give more emphasis to projects for young people, in particular to the gap between leaving school and becoming completely adult,

(e) to do more to help artists themselves and to support experiment,

(f) to give greater stimulus to projects involving more than one art form, e.g. the development of art centres, local arts associations and projects for the smaller places and rural communities,

(g) to improve publicity and generally to "sell" the arts to more people,

(h) to initiate and stimulate developments in Cumberland and Westmorland and integrate them with the work of the Association in the new Northern Arts Association,

(i) to increase and strengthen membership and to develop industrial sponsorship.

All the indications are that the Association will continue to grow and change in the next five years to meet changing demands and new conditions.

About People

The Association relies on the voluntary help and advice of over a hundred people from all over the region. The Duke of Northumberland has become our Patron and presides over our fundraising programme. The Marquis of Normanby, Dame Irene Ward and the Rt. Hon. Geoffrey Rippon have become Vice-Presidents. Councillor Harry Luxton has replaced Mr. Kenneth Brown, who in turn replaced Alderman Tom Padgett, as Vice-Chairman of the Executive Committee. We are particularly grateful to Alderman Padgett who has served for five years and to Mr. Brown who made an invaluable contribution in his short term of office.

In the last twelve months, the Association has lost through death the services of three of its most experienced Executive Committee members. Councillor J. Coe, Mr. Percy Errington and Mr. Max Swart were all founder members. Each brought to the Association's work a wide knowledge of public affairs, a deep love of the arts, and a continuous desire to serve the community by collective action.

We have always insisted that our work must be free of party politics, but changes in the political balance in local councils inevitably cause changes among those who represent them on our Committees. In welcoming several new members, we wish to record our gratitude to those whom they replace; particularly to Mrs. Gladys Robson who has served the Association continuously since, as Lord Mayor of Newcastle, she took the chair at our Inaugural Meeting.

Mr. Philip Bomford and Mr. Patrick Masefield have been appointed to our staff in place of Mr. Richard Bell and Mr. Clive Webster. Miss Anne Parker has left, and Miss Pam Smith and Miss Linda Caton have joined our hardworking secretaries.

We wish to thank our Patron, President, Vice-Presidents, members of the Executive and other Committees and Panels, as well as our Honorary and other Officers and Staff, for all the time and trouble they have devoted to our affairs. Without their help and encouragement, there would be no Association.

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Events supported by NEAA 1966/67

MUSIC including Opera and Ballet

Northern Sinfonia Orchestra

Over 100 public concerts, 40 educational concerts and 15 radio and television performances in Newcastle, Middlesbrough, Billingham, Darlington, Carlisle, London, etc., including performances at the Aldeburgh, Westmorland and Durham Twentieth Century Music Festivals, and opera performances with Palatine Opera (Durham) and at the Hintlesham Festival; guest soloists included Vladimir Ashkenazy, Willi Boskovsky, David Oistrakh, Paul Tortelier, Julian Bream, Henryk Szeryng, Rudolf Buchbinder, Denis Matthews, Hepzibah Menuhin, John Ogdon, etc.; world premieres of Tortelier's *Violin Concerto* and Graham Whettam's *Sinfonia Concertante*, both conducted by the composers.

Visiting Symphony Orchestras

6 concerts at Billingham, Middlesbrough and Sunderland including the Brno Philharmonic, Hallé, Munich Philharmonic and Prague Symphony Orchestras.

Orchestral Societies

7 concerts given by the Alnwick Orchestra, Darlington Orchestra and Northumberland Orchestra; works performed included Brahms' *Alto Rhapsody*, Bruch's *Violin Concerto*, Nielsen's *5th Symphony* and Rachmaninov's *2nd Symphony*.

Choral Societies

26 concerts given by Alnwick Choral Society, Berwick and District Society of Arts, Bishop Auckland Choral Society, Blyth Oriana Choir, Cappella Novocastriensis, Cleveland Musical Society, Durham Choral Society, Newcastle Bach Choir, Newcastle Cathedral Choral Society, Newcastle and Gateshead Choral Union and Newcastle YMCA Choral Society; works performed included Bach's *Mass in B Minor*, *Christmas Oratorio* and *St. John Passion*, Beethoven's *Mass in C*, Britten's *St. Nicholas*, Dvorak's *Stabat Mater*, Fauré's *Requiem*, Handel's *Saul*, Haydn's *Lord Nelson Mass* and *Creation*, Holst's *Hymn of Jesus*, Kodály's *Missa Brevis*, Mendelssohn's *Hymn of Praise*, Vaughan Williams' *Dona Nobis Pacem*, Verdi's *Aida* and Vivaldi's *Gloria*.

Chamber Music Societies

63 recitals promoted by 13 societies in Alnwick, Ashington, Billingham, Darlington, Durham, Eston, Hexham, Middlesbrough, Morpeth, Newcastle, Newton Aycliffe, Richmond, Rowlands Gill, South Shields, Stockton and Sunderland; events included Opera for All, Northern Sinfonia Orchestra, Gabrieli Ensemble*, Alberni Quartet*, Dartington Quartet*, Dolmetsch Ensemble*, Prague Quartet, Tunnell Trio, Scottish Trio, Boise Trio with Alan Civil*, Leon Goossens, Campoli, Janacek Quartet*, Tatrai Quartet*, Gerald Moore, John Ogdon, Paul Tortelier, John Shirley Quirk*, and Sheila Armstrong.

* *denotes NEAA tour*

Lunchtime Recitals

A series of 8 recitals in the Laing Art Gallery, Newcastle; artists included Carmel Kaine, the Gabrieli Ensemble, Gwenneth Pryor and the Tunnell Piano Trio.

Contemporary Music Grants

New scheme initiated for encouraging performances of works by living composers. Special grants to societies in Berwick, Morpeth, Newcastle, Durham and Middlesbrough including one new commission.

Sunderland Empire Theatre

Music Weeks 1966/67, including the Vienna Soloists' Ensemble, Mattiwilda Dobbs, Larry Adler with the Northern Sinfonia, Marlene Dietrich, folk and jazz concerts, etc. Opera Week 1967, mounted by Basilica Productions, including Johann Strauss' *Die Fledermaus* and Monteverdi's *Il Ritorno d'Ulisse in Patria*. Two week visit by the Georgian State Dance Company.

Darlington Civic Theatre

Opera and Ballet events including Susana y Jose (Spanish Dancers), a Viennese Evening, Opera for All, and Harlequin Ballet.

Georgian Theatre, Richmond

Musical events included Ballet Rambert, Intimate Opera, the Tortelier Family, Stephen Bishop and Yonty Solomon.

Durham Twentieth Century Music Festival and Summer School

Seven concerts by artists including the Northern Sinfonia Orchestra, New London Wind Ensemble, Quatuor de l'O.R.T.F., John Alldis Choir, Elizabeth Robinson, Boris Brott and Jacques-Louis Monod. Classes by Josephine Nendick, Susan Bradshaw, Graham Treacher, Jacques-Louis Monod, Bruno Schrecker, Henri Pousseur, etc.

Durham Music Festival

Concerts included Jacqueline du Pre and Stephen Bishop, Josef Suk and Zuzana Ruzickova, Wilfred Brown and John Williams, the Oromonte Trio and the Northern Sinfonia Orchestra.

Competitive Music Festivals

Middlesbrough Competitive Music Festival and Stockton-on-Tees Annual Music Festival.

Inter-TIE (Teesside International Industrial Eisteddfod)

Public concerts included Beethoven's *Missa Solemnis* (Huddersfield Choral Society and Royal Philharmonic Orchestra), the Irish Folk Ballet, Rafael de Sevilla and his Spanish Dance Company, Music Youth International (USA), Julie Felix, Ossian Ellis and Elisabeth Schwarzkopf with 11 choirs from Argentina, Belgium, Great Britain, Norway, Poland, etc.; over 50 competitive categories with choirs, bands, dance groups, instrumentalists, soloists, etc., from Argentina, Austria, Bulgaria, Czechoslovakia, France, Germany, Holland, Italy, Poland, Portugal, Spain, Sweden, USA, USSR, Yugoslavia.

Billingham International Folk Festival
Participating choirs, bands, dance groups and folk song groups from Austria, France, Spain, Czechoslovakia, Israel, Canary Islands, etc.

Folk Music
Visit by the English Folk Dance and Song Society (Stockton Group) to Germany. Publication by the Northumbrian Pipers' Society of a book on the construction and playing of the Northumbrian pipes.

Indian Music and Dance
Performances presented by the Asian Music Circle in Darlington and Durham.

Jazz North East
12 concerts in Newcastle and Gateshead including Earl Hines, Sonny Stitt, Johnny Griffin, Ben Webster, the Ornette Coleman Trio, the Woody Herman Orchestra and 'Jazz from a Swinging Era'.

Projects for Young People
Course arranged by the Schools Music Association and concert by the British Youth Symphony Orchestra. Annual course and concert by the Junior Philharmonic Orchestra. Visit to Switzerland by the Robert Atkinson School Choir, Thornaby.

Sadlers Wells Opera
Two visits to the Theatre Royal, Newcastle; operas included Cosi fan Tutte, The Barber of Seville, The Thieving Magpie, Hansel and Gretel, The Flying Dutchman, Samson and Delilah, Bluebeard and Madam Butterfly.

English Opera Group
A week at the Theatre Royal, Newcastle with 'The Beggars Opera', 'The Rape of Lucretia', 'The Impresario', and 'Acis and Galatea'. Two performances of Britten's 'The Burning Fiery Furnace' in Durham Cathedral.

Northern Opera Limited
One week's performance at the Theatre Royal, Newcastle of Smetana's *The Bartered Bride*.

Palatine Opera
Four performances of the original version of Cherubini's *Medea* with the Northern Sinfonia Orchestra.

Durham County Opera
4 performances of a double bill comprising Holst's *Savitri* and Menotti's *The Old Maid and the Thief*.

Hebburn Musical and Amateur Operatic Society
Six performances of Johann Strauss' *Die Fledermaus*.

Cleveland Opera Group
Three performances of Offenbach's *La Belle Helene*.

Dance Statements 66
One performance at the People's Theatre Arts Centre, Newcastle.

DRAMA

Newcastle Playhouse
Grants towards the running costs of the Theatre, re-opened under the direction of John Neville in conjunction with the Nottingham Playhouse; plays in the opening season included: Gabriel Arout's *'Beware of the Dog'*, Shakespeare's *'Measure for Measure'*, Shaw's *'Arms and the Man'*, Goldsmith's *'She Stoops to Conquer'* and Albee's *'Who's Afraid of Virginia Woolf'*.

Sunderland Empire Theatre
North East Theatre Festival 1967, including Shakespeare's *'Othello'*, Shaw's *'Pygmalion'* and David Halliwell's *'Little Malcolm and His Struggle against the Eunuchs'*. One week's visit by the National Youth Theatre performing *'Richard II'*. Improved lighting system. Appointment of the Public Relations Officer/Audience Builder.

Darlington Civic Theatre
Four weeks of professional drama including the Pop Theatre's *'Four Hundred Years of Comedy'* John Barton's *'The Hollow Crown'*, The York Repertory Company in *'The Tempest'* and the North East Theatre Festival production of *'Othello'*. Employment of Theatre Director and appointment of Public Relations Officer/Drama Adviser and electrician.

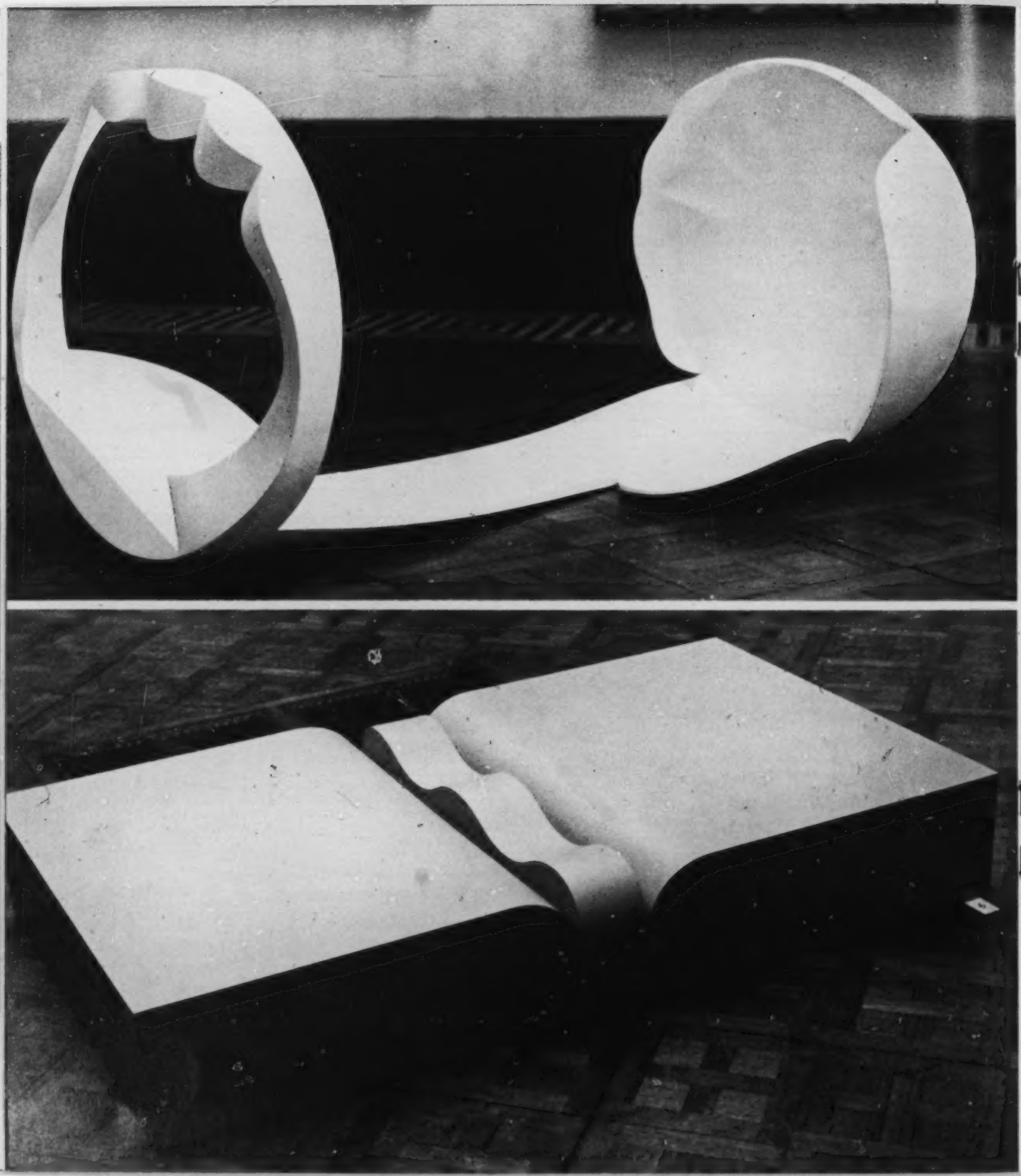
Middlesbrough Little Theatre
Four weeks of Professional drama including visits of Prospect Productions, Pop Theatre, David Kossoff and Larry Adler; plays included Pop Theatre's *'Four Hundred Years of Comedy'*, Wolf Mankowitz's *'The Bespoke Overcoat'*, John Mortimer's *'Dock Brief'* and *'A Murder of no Importance'*. Capital grant towards theatre improvements. Employment of professional Manager.

Georgian Theatre, Richmond
Professional drama including visits by Century Theatre, Derby Playhouse, Joyce Grenfell and Max Adrian; plays included *'Much Ado About Nothing'*, Machiavelli's *'Mandrake'*, John Barton's *'The Hollow Crown'* and Goldsmith's *'The Good Natured Man'*. Performances of and lectures on Nahum Tate's version of *'King Lear'*. Capital grant for theatre improvements. Employment of professional Manager.

People's Theatre Arts Centre, Newcastle
Major grant towards building costs.

Spa Theatre, Whitby
Summer season of plays presented by the Huddersfield New Theatre Trust.

University, College and Youth Drama Groups
Durham University Drama Society (visit to Edinburgh Festival). Newcastle University Drama Society (tour of miracle plays). South Shields Youth Theatre. Newcastle College of Art (electronic 'happening').



Billingham Synthonia Players
Professional producer for Anouilh's '*Thieves' Carnival*'.

Youth Theatre Survey
Detailed survey of the youth theatre and drama facilities and activities in the North East.

Arena Magazine
Grant towards the publication costs of magazine produced by the Northumberland Association of Youth Theatres.

VISUAL ARTS

Northern Painters' Exhibition
Open Exhibition for northern painters held at the Laing Art Gallery, Newcastle; awards and purchase prizes totalling £1,000 to John Dee, Eric Larmont, Richard Napper, Alex Ponton, Kenneth Rowntree and Ian Stephenson.

Hatton Gallery, University of Newcastle upon Tyne
First showing of important Rodin Exhibition.

Bowes Museum, Barnard Castle
Exhibition of Sheffield Plate. Major exhibition of *Four Centuries of Spanish Painting*.

Major Exhibition Fund
Further financial provision towards a major exhibition of the works of Claude to be held in 1969.

Billingham Arts Centre
Nine exhibitions including Tom McGuiness, John Moore, Ken Cozens, Tapestries, etc.

Westgate Gallery, Newcastle
13 exhibitions including Norwegian Paintings, Swedish Prints, Willie Tirr, Bernard Whelan and Jorlief Uthaug.

Bondgate Gallery, Alnwick
10 exhibitions including Hamish Laurie, John Peace, Nancy Graham and a number of mixed exhibitions; the Gallery was also used for a 20-week series of lectures on art history.

Exhibitions in the City Hotel, Durham
12 exhibitions including Alex Purves, Brian Sutherland, Ken Cozens and three group exhibitions.

Calouste Gulbenkian Gallery, People's Theatre Arts Centre, Newcastle
Eleven exhibitions including Ian Stephenson, Bernard Whelan, Jonathan Hague, North East Folk Art, Editions ALECTO, etc.

Moot Hall Gallery, Hexham
Ten exhibitions including George Pattinson, Peter Welton, Harrison Dix, Japanese Art, Twentieth Century Drawings, etc.

Mowbray Gallery, Sunderland
Ten exhibitions including Brian Sefton, Alex Ponton, John Dee, Robin Crozier, Scottish Border Artists, etc.

Newcastle Group
Exhibitions in Newcastle, Sunderland and Kendal.

Workers' Educational Association
Six-week series of exhibitions and lectures by the artists concerned at Barnard Castle, Bishop Auckland and Peterlee.

North Yorkshire and South Durham Photographic Association
Annual Exhibitions in Darlington and Stockton.

Cleveland Art Society
Tutors' fees for Weekend Course.

Study Grant
One year's tuition in printmaking at Atelier 17, Paris for Jeffery Pickering.

Datum
First issue of new magazine published by the School of Architecture, Newcastle University.

Pictures in Post Offices
National pilot scheme by NEAA in conjunction with the GPO; scheme already operating in over 20 Post Offices throughout the North East.

SPOKEN AND WRITTEN WORD

Morden Tower, Newcastle
Twelve readings at Tom Pickard's poetry centre by fourteen poets including Sir Herbert Read, Adrian Mitchell, Norman McCaig Roger McGough, Brian Patten, Geoffrey Hill and Norman Nicholson.

Other Poetry Readings
Six readings by George Barker and Dom Moraes in Ashington, Alnwick, Durham, Hexham, South Shields and Guisborough. Two readings (one with jazz) in Newcastle and Gateshead.

Young Poets' Competitions
Two competitions with prizes for poets under the age of 17, one organised jointly with the *Newcastle Journal* and the Mid-Northumberland Arts Group; and the other with the *Northern Echo* and Poetry 20 Plus.

Stand
Four quarterly issues of international magazine of literature and the arts, incorporating the North East Arts Review and edited by Jon Silkin, Ken Smith and Catherine Lamb in Newcastle.

Iconolâtre
Four issues of magazine of literature and the arts, and two collections of poetry, published in West Hartlepool.

Kolokon
Grant towards this literary magazine published three times a year in Durham.

FILM

Teesside Film Theatre
Eight weekly seasons of new Film Theatre established at the Middlesbrough Little Theatre in conjunction with the British Film Institute.

Sunderland Empire Theatre Society: Film Section
Grant towards purchase of equipment.

Grants for Film-making
Two grants for four North East film-makers.

GENERAL including tours, arts societies, festivals, transport and publicity

Arts Societies and Tours
Over 125 professional events, co-ordinated and subsidised by NEAA, and promoted by 28 arts societies and local organisations in Alnwick, Ashington, Berwick, Bishop Auckland, Blaydon, Blyth, Consett, Darlington, Durham, Eston, Guisborough, Hartlepool, Hebburn, Hexham, Middlesbrough, Morpeth, Newcastle, Newton Aycliffe, Northallerton, Peterlee, Redcar, Richmond, Saltburn, South Shields, Stanley, Stockton, Sunderland, Whitby and Whitley Bay. Tours included Intimate Opera, Gilbert and Sullivan Evening, Harlequin Ballet, Ballets Minerva, Ballet for All, Dolmetsch Ensemble, Janacek Quartet, Maureen Kennedy-Martin, Charles Gregory, Bud Freeman with the Alex Welsh Band, *'The Caretaker'*, *'The Hollow Crown'*, Michael MacLiammoir, *'There Was a Man'*, Hogarth Puppets.

Arts Diary
Over 120,000 copies published and distributed, giving full details each month of artistic events throughout the region.

Transport Subsidy
Used by 165 parties (nearly 5,000 people) to visit artistic events in all parts of the region.

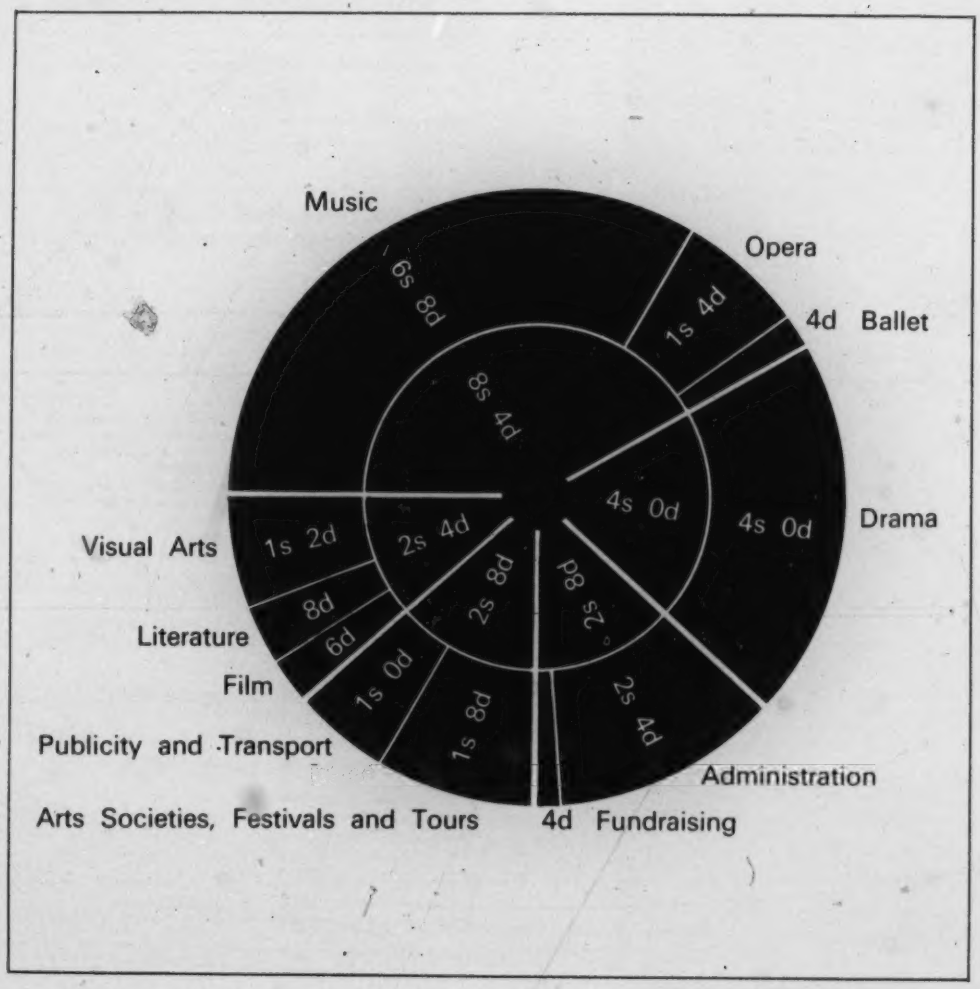
North East Trades Union Exhibition and Arts Festival
Supplementary grant for first trade union festival.

Hexham Abbey Festival
Events included Britten's *'Noye's Fludde'*, *'The Caretaker'*, Bud Freeman with the Alex Welsh Band, Bookbindings exhibition, etc.

Ashington Arts Festival
Events included Robin Hall and Jimmie McGregor, Charles Gregory, Lawrence Turner String Quartet, Jon Silkin, etc.

Newcastle University Arts Festival
The theme was America: events included the Duke Ellington Orchestra, the Northern Sinfonia Orchestra, a specialised film season, the London School of Contemporary Dance, the British premiere of three short operas by Carl Davis, exhibitions by Rauschenberg, Kitaj, etc.

Where each £ goes



Authorised Expenditure

In 1966/67 we spent £132,500 compared with £90,000 the year before and an estimated £160,000 this year.

	Provisional Allocations 1967/68
Music	53,550
Opera	11,000
Ballet	2,500
Drama	31,800
Visual Arts	9,700
Spoken and Written Word	5,100
Film	3,750
General (Arts Societies, Festivals, Tours, etc.)	13,300
Publicity, Planning and Transport Subsidy	7,800
Administration	18,460
Fundraising	3,000
Total	**£159,960**

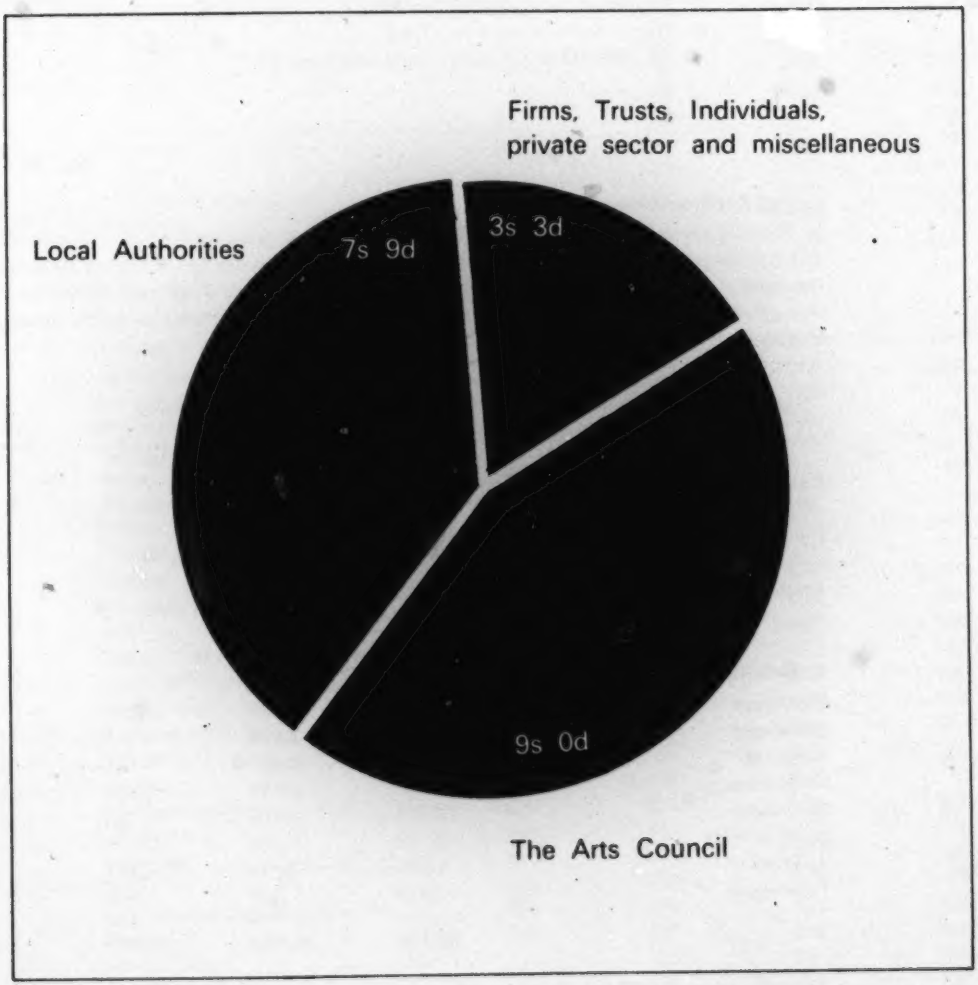
The figures below are the amounts authorised for last year and estimated for this. In fact we spend slightly less, because guarantees against loss may not be fully taken up, events may be postponed, or money set aside for a future project. A total of £8,300 for helping artists themselves is included in these figures.

	Authorised Expenditure 1966/67	Provisional Allocations 1967/68
MUSIC		
Northern Sinfonia Orchestra	33,435	35,000
Concerts by Visiting Symphony Orchestras	3,495	3,000
Music, Choral and Orchestral Societies	2,545	2,000
Durham XX Century Music Festival	1,750	1,850
Sunderland Music Week	1,750	1,750
Teesside Industrial Eisteddfod	2,750	1,000
Durham Music Festival	335	400
Music in Theatres, Richmond, Darlington (including Opera and Ballet)	1,950	2,000
Jazz	1,625	2,800
Folk Music	250	750
Piano purchase and other projects	750	1,500
Help for Artists—Contemporary Music	1,150	1,500
Total	**51,785**	**53,550**
OPERA		
Northern Opera	3,110	2,750
Palatine Opera Group	250	1,500
Other Local Groups	800	950
Sadlers Wells Trust	1,000	1,500
Other visiting companies (English Opera Group, Basilica, Glyndebourne)	4,370	4,000
Other projects	—	300
Total	**9,530**	**11,000**
BALLET		
Major visits (Georgian State, Festival Ballet etc.) Lesser visits and tours (Western Theatre, Minerva)	2,500	2,500
Total	**2,500**	**2,500**
Total Music including Opera and Ballet	**63,815**	**67,050**

	Authorised Expenditure 1966/67	Provisional Allocations 1967/68
DRAMA		
Newcastle Playhouse	3,250	8,250
Sunderland Empire Theatre	5,690	5,000
Darlington Civic Theatre	4,125	4,000
Middlesbrough Little Theatre	3,670	2,750
Georgian Theatre, Richmond	2,235	2,000
People's Theatre Arts Centre	2,500	2,000
Spa Theatre, Whitby	250	1,000
Professional Touring	115	500
Youth Theatre Projects	100	1,000
Youth Theatre Survey	2,000	1,300
New Theatres and other projects	500	2,500
Help for Artists—Playwrights' Fellowship	—	1,500
Total Drama	**24,635**	**31,800**
VISUAL ARTS		
Billingham Arts Centre	1,000	1,000
Public Art Gallery Exhibitions	1,310	2,750
Private Galleries	1,350	1,450
Major Exhibition reserve	3,000	—
Minor Touring Exhibitions	150	500
Picture Purchase and other projects	950	2,000
Help for Artists—Northern Sculptors' Exhibition	2,250	2,000
Total Visual Arts	**10,010**	**9,700**
SPOKEN AND WRITTEN WORD		
Stand Magazine	1,770	2,150
Other magazines	155	300
Morden Tower Poetry Readings	920	1,000
Other readings, other projects	240	550
Help for Artists—Writers' Fellowship	—	1,100
Total Spoken and Written Word	**3,085**	**5,100**
FILM		
Teesside Film Theatre	500	750
Local societies and other projects	150	1,000
Help for Artists—Film-makers' Grants	200	2,000
Total Film	**850**	**3,750**

	Authorised Expenditure 1966/67	Provisional Allocations 1967/68
GENERAL		
Arts Centres, Associations, Societies and Tours	7,050	9,200
Festivals, General	350	750
Major Festival reserve	—	1,000
Middlesbrough Adult Education Centre	1,000	1,000
Arts Centres Development	—	750
Travel outside region and other projects	—	600
Total General	**8,400**	**13,300**
PUBLICITY, PLANNING AND TRANSPORT SUBSIDY		
Publicity, Arts Diary, Annual Report	5,950	4,500
Public Relations, Advertising	800	1,200
Transport Subsidy	670	1,200
Planning, research and other projects	500	900
Total Publicity, Planning and Transport Subsidy	**7,920**	**7,800**
ADMINISTRATION		
Salaries, Superannuation, Insurance	11,400	12,860
Office and Other Expenses	5,600	5,600
Total Administration	**17,000**	**18,460**
Fundraising or contingencies	11,000	3,000
GRAND TOTAL	**£146,715**	**£159,960**

Where each £ comes from



Contributors

The Association derives its income from three main sources:
Of each £, 7s. 9d. comes from Local Authorities.
9s. 0d. comes from the Arts Council.
3s. 3d. from the private sector and miscellaneous.

Local Authorities

In 1966/67, seventy-two out of eighty-nine local authorities contributed £57,000 compared with £41,000 the previous year and £60,000 this year. The total is an average of slightly more than ½d. rate compared with the 6d. rate allowed by Parliament. This means that if your house has a rateable value of £80, you pay 80 times ½d. = 10d. a year towards the arts for the whole household—less than 1d. a month.

	1966/67	1967/68	Approx. net product of ½d. rate (1966/67)	Plus or Minus ½d. rate
County Councils Education Committees				
Durham	1,000	(1,000)		
Northumberland	150	(150)		
North Riding	250	250		
	1,400	**1,400**		
County Boroughs				
Darlington	3,500	3,950	3,850	+ 100
Gateshead	2,500	2,494	3,250	− 756
Hartlepool*	1,427	2,025	3,121	− 1,096
Middlesbrough	3,750	3,940	5,062	− 1,122
Newcastle	12,125	11,520	12,125	− 605
South Shields	3,122	3,334	3,197	+ 137
Sunderland	6,880	7,775	6,944	+ 831
Tynemouth	1,875	1,929	2,542	− 613
	35,179	**36,967**	**40,091**	

* Contributions in 1966/67 were £1,377 from West Hartlepool CB, and £50 from Hartlepool MB; councils now amalgamated.

	1966/67	1967/68	Approx. net product of ½d. rate (1966/67)	Plus or Minus ½d. rate
Boroughs				
Berwick	50	50	361	— 311
Blyth	460	447	922	— 475
Durham	200	250	1,025	— 775
Jarrow	450	473	925	— 452
Morpeth	—	50	455	— 405
Redcar	897	987	1,785	— 798
Richmond	192	203	191	+ 12
Stockton	410	410	2,751	— 2,341
Thornaby-on-Tees	250	250	640	— 390
Wallsend	1,650	1,662	1,650	+ 12
Whitley Bay	200	200	1,450	— 1,250
	4,759	**4,982**	**12,155**	
Urban District Councils				
Alnwick	50	50	236	— 186
Ashington	358	372	715	— 343
Barnard Castle	138	139	137	+ 2
Bedlingtonshire	75	75	1,225	— 1,150
Billingham	2,517	4,172	3,035	+ 1,137
Bishop Auckland	950	990	950	+ 40
Blaydon	350	—	767	—
Boldon	341	325	682	— 357
Chester-le-Street	280	280	561	— 281
Consett	400	400	1,650	— 1,250
Crook and Willington	50	50	500	— 450
Eston	1,344	1,358	2,927	— 1,569
Felling	525	525	1,012	— 487
Gosforth	100	100	1,039	— 939
Guisborough	298	587	1,106	— 519
Hebburn	350	—	1,020	—
Hetton	25	25	305	— 280
Hexham	398	408	398	+ 10
Houghton-le-Spring	325	325	650	— 325
Longbenton	940	1,332	1,253	+ 79
Newburn	1,000	1,000	1,037	— 37
Ryton	425	460	425	+ 35
Saltburn and Marske-by-the-Sea	203	218	422	— 204
Seaham	262	267	535	— 268
Seaton Valley	—	100	650	— 550
Shildon	133	136	266	— 130
Skelton and Brotton	20	20	236	— 216

	1966/67	1967/68	Approx. net product of ¼d. rate (1966/67)	Plus or Minus ¼d. rate
Urban District Councils (*continued*)				
Spennymoor	5	5	486	— 481
Stanley	436	445	887	— 442
Tow Law	5	5	41	— 36
Washington	281	281	572	— 291
Whickham	100	100	835	— 735
Whitby	75	75	380	— 305
Non-Contributing				
Amble			124	
Brandon and Byshottles			334	
Loftus			400	
Newbiggin			200	
Northallerton			287	
Prudhoe			299	
	12,759	**14,625**	**26,940**	
Rural District Councils				
Barnard Castle	164	168	327	— 159
Castle Ward	100	100	1,131	— 1,031
Chester-le-Street	50	50	1,432	— 1,382
Croft	25	25	64	— 39
Darlington	350	350	1,106	— 756
Durham	485	—	900	—
Easington	500	500	1,952	— 1,452
Haltwhistle	62	62	162	— 100
Hexham	150	161	605	— 444
Lanchester	25	25	337	— 312
Morpeth	150	150	549	— 399
Norham and Islandshires	10	20	89	— 69
Richmond	100	100	675	— 575
Sedgefield	150	428	806	— 378
Stockton	300	150	1,362	— 1,212
Sunderland*	150	—	—	—
Thirsk	25	25	406	— 381
Whitby	10	10	243	— 233
* Amalgamated with Sunderland CB from 1967/68.				
Non-Contributing				
Alnwick			330	
Belford			162	
Bellingham			159	
Glendale			156	
Northallerton			414	
Rothbury			147	
Startforth			188	
Stokesley			1,390	
Weardale			335	
	2,806	**2,324**	**15,427**	

Local Authorities	1966/67	1967/68	Approx. net product of ½d. rate (1966/67)
Grand Totals	**56,903**	**60,298**	**96,257**

Cumberland and Westmorland: Local Authority Response 1967/68

Cumberland

	Contribution approx. £ s d	½d. rate £ s d
Cumberland County Council	500 0 0	3,541 10 0
Workington Borough Council	542 10 0	542 10 0
Maryport UDC	132 10 0	132 10 0
Penrith UDC	100 0 0	182 10 0
Border RDC	551 10 0	551 10 0
Cockermouth RDC	278 0 0	278 0 0
Ennerdale RDC	590 10 0	590 10 0
Millom RDC	178 0 0	178 0 0
Non-Contributing		
Carlisle County Borough Council		2,655 0 0 (= ½d. rate)
Whitehaven Borough Council		457 0 0
Keswick UDC		96 0 0
Cockermouth UDC		91 0 0
Alston RDC		22 10 0
Penrith RDC		141 0 0
Wigton RDC		280 0 0
	2,873 0 0	9,739 10 0
Westmorland		
Appleby Borough Council	32 10 0	32 10 0
Windermere UDC	134 0 0	134 0 0
North Westmorland RDC	167 10 0	167 10 0
Non-Contributing		
Westmorland County Council		1,111 0 0
Kendal Borough Council		381 0 0
Lakes UDC		103 10 0
South Westmorland		292 0 0
	334 0 0	2,221 10 0
Grand Total	**3,207 0 0**	**11,961 0 0**

ARTS COUNCIL

The Association, being a regional body, attracts support locally and nationally. 55% of our income is raised in the region. Government support comes from the Arts Council and is given as a block grant to help carry out our policies and plans. For every 11s. 0d. we raise locally, we obtain 9s. 0d. from the Arts Council, thus making our money go further and attracting to the region extra national funds.

Arts Council of Great Britain	£60,000

PRIVATE SECTOR

Industry and Commerce 1966/67 (1st April 1966—31st March 1967)

	£	s	d
George Angus & Co. Ltd.	25	0	0*
Associated Lead Manufacturers Ltd.	5	5	0
Bainbridge & Co. Ltd.	75	0	0*
British Titan Products Co. Ltd.	10	0	0
J. T. Dove Ltd.	17	17	6*
Imperial Chemical Industries	1,000	0	0*
Joyce Loebl & Co. Ltd.	85	2	1*
R. C. Kelly (Packing) Ltd.	8	10	2*
Laws Stores Ltd.	104	5	1*
Marshall Richards Machine Co. Ltd.	15	15	0
J. W. Moore Ltd.	5	5	0
Newcastle Co-operative Society Ltd.	5	5	0
C. A. Parsons Ltd.	200	0	0
Power-Gas Corporation Ltd.	10	0	0
Procter & Gamble Ltd.	1,000	0	0
Shell Mex & B.P. Ltd.	78	15	0
John Taylor Dunford & Co. Ltd.	8	18	9*
Thermal Syndicate Ltd.	40	0	0
Tyne Tees Television	2,500	0	0
Tyne & Wear Electrical Co. Ltd.	17	0	5*
Vickers Ltd. Engineering & Shipbuilding Group	170	4	3*
Warner & Co. Ltd.	85	2	2*
James White (Shopfitters) Ltd.	17	0	5*

Trade Unions 1966/67

Coal Industry Social Welfare Organisation	5	5	0
Musicians' Union (Newcastle Branch)	8	18	9*
Newcastle & District Trades Council	5	5	0

* Gross annual amount under Deed of Covenant.

	£	s	d
Newcastle upon Tyne Teachers' Association	5	5	0
North East Federation of Trades Councils	5	5	0
Northumberland County Teachers' Association	5	5	0
Union of Shop, Distributive & Allied Workers (Northern Divisional Council)	5	5	0

Foundations and Trusts

Sir James Knott Trust (covering a 6 year period)	30,000	0	0
Rothley Trust	1,500	0	0
Trustees J. F. T. Fenwick—J. J. F. Settlement Charitable Trust	25	0	0

Universities 1966/67

University of Newcastle upon Tyne	250	0	0
University of Durham	200	0	0

Art Societies and Clubs 1966/67 each 5 gns. or more

Ashington Operatic Society
Ashington & District Male Voice Choir
Berwick & District Society of Arts
Billingham Synthonia Recreation Club
Blyth Oriana Society
Business & Professional Women's Club (N.E. Division)
Carilef Society
The Chamber Music Society
Corbridge Art Club
Cross Roads Club
Darlington Orchestra
Darlington Society of Arts
Durham Arts Society
Durham Choral Society
Felling Male Voice Choir
Friends of Darlington Civic
Friends' School
Gibside Music Club
Guisborough Arts Association
Hebburn Musical & Amateur Operatic Society
Hexham Abbey Festival
Hexham & District Music Society
Little Theatre (Gateshead)
Mid-Northumberland Arts Group
Newcastle Co-operative Arts Players
Newcastle upon Tyne Writers' Club
Newcastle & Gateshead Choral Union
Northallerton Arts Association
Northallerton Choral Society
North West Durham Arts Association
Northern Opera Ltd.
Northern Sinfonia Concert Society Ltd.
Northumberland County Technical College Music Society
Northumberland Rural Community Council
Northumbrian Traditional Group
Norton Hall Club
People's Theatre Arts Group
Progressive Players (Gateshead) Ltd.
Rydale Festival Society
Saltburn & Marske Arts Society
Stockton-on-Tees Vocal Union
St. Nicholas Cathedral, Newcastle
Sunderland Drama Club
Teesside International Industrial Eisteddfod
Teesside Music Society
Three Arts Club, Whitby
Whitley Bay Arts Association
Whitley Bay Theatre Club

In addition a number of other societies and clubs have joined as Associate Members.
Individual Full and Associate Members 856.

Summary of a Decade

The Past

Our work in 1966/67 should be seen as one step in a ten-year development. One year is the result of previous planning and the springboard for the next. These figures show the amount of money we have raised and spent each year since we started in 1961, and how much we estimate we will spend each year until 1972. Because our income for one year may be paid in another, and expenditure committed one year may be paid the next, these figures have been adjusted to give a true picture. We have received slightly more than we have spent because we have to keep a credit balance to cover outstanding commitments, e.g. £15,000 loaned to Northern Sinfonia Orchestra.

	1961/63 (16 months)	1963/64	1964/65	1965/66	1966/67	1961–67 Total
Income						
Local Authorities	24,100	33,400	39,700	41,300	57,000	195,500
Arts Council	500	22,000	30,000	40,000	60,000	152,500
Industry and other members	8,000	7,900	8,500	5,000	13,000	51,400
Special private gifts	10,000	2,900	3,100	3,300	(30,000)†	19,300
	42,600	**66,200**	**81,600**	**89,600**	**130,000**	***418,700**
Expenditure						
Contributions to projects	21,500	49,100	60,200	65,200	103,500	299,500
Administration	3,600	7,100	8,300	11,700	17,000	47,700
Fees	—	300	500	8,500	11,900	21,200
	25,100	**56,500**	**69,000**	**85,400**	**132,400**	**368,400**

† Special gift to cover next six years.

THE FUTURE

Estimated expenditure	Revised 1967/68 £,000	Original 1967/68 £,000	1968/69 £,000	1569/70 £,000	1970/71 £,000	1971/72 £,000
Music	65	75	95	120	150	180
Drama	30	40	45	70	90	105
Visual Art	8	15	20	25	35	45
Literature	4	4	6	9	15	20
Film	2	4	7	10	12	15
Arts Centres	13	15	20	25	33	40
Living Artists	8	15	17	20	25	30
Publicity and Transport	8	10	15	20	25	30
Administration	18	16	22	25	30	30
Research and Development	3	6	10	10	15	15
	159	**200**	**257**	**334**	**430**	**510**

Officers and Committees

Honorary Officers

Patron	The Duke of Northumberland KG TD JP
President	Mr Owen Brannigan OBE FIAL FGSM
Vice-Presidents	Mr Arthur Blenkinsop MP
	Mr C I C Bosanquet MA DCL
	Dr D G Christopherson OBE FRS
	Lady Crathorne OBE
	Mr Edward J Fletcher MP
	Sir Humphrey Noble Bt MBE MC
	The Marquis of Normanby MBE DL *from October 66*
	The Rt Hon Geoffrey Rippon PC QC MA MP *from October 66*
	Dame Irene Ward DBE MP JP *from October 66*

Executive Committee

Chairman	*Mr Edward Wilkinson
Vice-Chairman	*Alderman T Padgett *until October 66*
	*Mr Kenneth Brown *until May 67*
	*Councillor J H Luxton *from June 67*

Representatives

Newcastle upon Tyne CB	Alderman Mrs Gladys Robson JP *until June 67*
Tynemouth CB	Councillor J Coe JP *until August 66*
	Councillor H Rutherford *from September 66*
West Hartlepool CB	*Councillor Mrs B E Mann JP
Sunderland CB	Councillor L Harper *until May 67*
	Councillor W O Stephenson *from July 67*
South Shields CB	Alderman E W Mackley JP
Gateshead CB Non-voting	Alderman Mrs M Bell
Darlington CB Non-voting	*Alderman J Skinner *until May 67*
	Councillor W S Newton *from July 67*
Wallsend MB	Councillor J S Wylie
Blyth MB	Councillor W Woolfrey
Durham MB	Alderman N Richardson
Jarrow MB	Councillor A Campbell JP
Longbenton UDC	*Councillor L G Kirby
Newburn UDC	Councillor A I Barnes
Felling UDC	Councillor R Baxter
Bishop Auckland UDC	Councillor I S Griffiths
Morpeth RDC	Councillor Mrs S Cowey JP
Barnard Castle RDC	Councillor Rev T F Hampton
Middlesbrough CB	Alderman F Manton
Eston UDC	Councillor W Herlingshaw
Saltburn and Marske UDC	Councillor Mrs J Fulcher *until May 67*
	Councillor Mrs A Collins *from July 67*
Durham County Council	Councillor G Kay
Chamber of Trade Newcastle	Mr Douglas Miller
Council of Northern Chambers of Commerce	Mr P R Errington *until August 66*
	Mr Sidney Giles *from October 66*
Durham University	Mr John Wilks
Newcastle University	Professor Peter Ure
North East Development Council	Alderman W H Loraine JP
Confederation of British Industry	Mr Arthur Kay OBE
	*Mr J H P Trower CBE
Trades Union Congress, North Regional Advisory Committee	*Mr Tom Dargon
Confederation of Shipbuilding and Engineering Unions	Mr J Rowlands

North East Federation of Trade Councils	*Councillor J H Luxton
British Broadcasting Corporation	*Mr Kenneth Brown *until May 67*
Tyne Tees Television Limited	Mr A Jelly
Arts Adviser	Mr Max Swart *until June 67*
Arts Adviser	Mr Sid Chaplin
Arts Adviser	Mr W Trusson
Arts Adviser	*Mr Edward Wilkinson
Tees Area Arts Committee (Non-voting)	*Mr Les Jobson

** indicates members of the General Purposes Committee*

Administration

Hon Treasurer	Frank Ireland BA(Com) FCA
Hon Solicitor	Cyril Ward MA
Auditor	Harold Murray FCA
Director	Alexander Dunbar
Deputy Director	Neil Duncan
Administrator	Richard Bell *until May 67*
	Philip Bomford *from September 67*
Arts Officer (Theatre)	Clive Webster *until May 67*
	Patrick Massefield *from September 67*
Administrative Assistant	Margaret Goodier
Public Relations Consultants	Tully-Crabbe Limited

Music Panel

Mrs Gwen Polwarth (*Chairman*)
Miss Sallie Brown
Dr Arthur Bull *from June 66*
Dr Chalmers Burns
Mr David Haslam
Mrs Edith Murray
Mr Alan Oyston
Mr Louis Pearson
Mr David Robson
Mrs Elizabeth Thorburn
Mr John Wilks

Drama Panel

Mr Arthur Kay (*Chairman*)
Mr Reginald Birks
Mr David Griffiths
Mr Silas Harvey
Mr D J Hamilton-Moore
Mr Roy Knight
Mr William Trusson
Miss Joyce Wright

Visual Arts Panel

Mr Frank Atkinson (*Chairman*)
Mr B Collingwood Stevenson
Mr Roger Freer *from April 67*
Mr Roy Gazzard
Mr Edwin Hawking
Mr Ralph Holland
Mr Robert Jewell
Mr W E Johnson
Mr Philip Middleton
Mr Douglas Pittuck
Mr Philip Rawson *until February 67*
Mr John Shaw
Dr Bernard Staniland *until February 67*
Mr Ian Stephenson *from April 67*
Mr Geoffrey Watson *from April 67*

Spoken and Written Word Panel

Mr Sid Chaplin (*Chairman*)
Professor Louis Allen
Mr Tom Bergman
Mr Christopher Hebron
Mr Peter Lewis
Mr John Saunders
Mr David Spark *until December 66*
Mr Herbert Sutherland
Mr Edward Wilkinson
Dr Robert Woof

Film, Radio and Television Panel

Mr Roy Knight (*Chairman*)
Mr John Bradshaw
Mr Roger Burgess
Mr George Cummin
Dr C J Duncan
Mr Peter Eladon
Mr Fred Gilbert
Mr Jim Hawley
Mr Robert Tyrrell
Mr Donald Woolland

aoyſe doune ẽ ſcrnee, neuoꝛ nee pure-ꝯ layde
ſhulde not be wꝛyt in bookes, but in my nde

Illustrations

Page 4	Auditorium of the new Billingham Theatre.
Page 7	Ann Bell and John Neville in "Beware of the Dog" at Newcastle Playhouse.
Page 15	Sadler's Wells production of Offenbach's "Orpheus in the Underworld" at Newcastle.
Page 18	Rudolph Schwarz, principal conductor of the Northern Sinfonia Orchestra.
Page 20	Britten's "The Burning Fiery Furnace"; performed by the English Opera Group in Durham Cathedral.
Page 22	Above: "White Sculpture" by Derwent Wise. Below: "Revelation" by John Dee. (joint first prize winner in NEAA's Northern Sculptors Exhibition).
Page 24/25	Inter-TIE (Teesside International Eisteddfod)
Page 38	Humphrey Lyttelton: one of NEAA's tours.
Page 40	Billingham International Folklore Festival.
Page 44	Wall painting Berwick, preserved with NEAA's help.

Acknowledgements

Dennis Wompra, Donald Cooper, Sadler's Wells Theatre, Peter Keverne, Royal Opera House, Imperial Chemical Industries Ltd., Eric Jelly, Stockton and Billingham Express, and the Ministry of Public Building and Works.

North Eastern Association for the Arts

Account and Balance Sheet 1966/67

North Eastern Association for the Arts

Income and Expenditure Account for the year ended 31st March 1967

1966	Expenditure	1967 £ s d	1967 £ s d
£			
60,717	Contributions and Grants (details attached)		95,457 0 9
3,837	Publication of Diary of Events	5,426 19 11	
509	Printing of Annual Report	531 0 9	
905	Contribution to Stand/North East Arts Review	1,450 0 0	
5,251			7,408 0 8
553	Transport Subsidy Scheme		673 2 9
	Fund Raising Campaign:		
6,500	Wells Organisation Ltd.–Fee	7,750 0 0	
489	–Expenses	3,297 5 4	
6,989			11,047 5 4
	Administration:		
7,321	Salaries, Superannuation and National Insurance	11,409 9 6	
558	Rent, Rates, Lighting, Heating, Cleaning, etc.	1,008 13 1	
470	Printing and Stationery	599 6 5	
939	Office Expenses, Postages and Telephones	1,518 16 5	
1,763	Travelling, Subsistence and Committee Expenses	2,250 2 9	
116	Depreciation of Office Furniture and Equipment	131 4 11	
—	Legal Charges and Stamp Duty	63 11 0	
28	Miscellaneous	17 18 11	
11,195		16,999 3 0	
3,350	*Less:* Grant received from Calouste Gulbenkian Foundation for expenses of Secretary	– – –	
7,845			16,999 3 0
	Tees Area Arts Committee:		
96	Postages, Telephones, etc.		31 6 3
500	Public Relations–Fee	508 13 4	
—	–Expenses	290 13 3	
500			799 6 7

1966	Income	1967 £ s d	1967 £ s d
£			
	Contributions Received:		
41,288	Local Authorities	57,013 9 5	
40,000	Arts Council of Great Britain	60,000 0 0	
1,830	Industry, Commerce and Organisations	7,672 5 0	
670	Personal Contributions and Associate Members	714 5 0	
83,788			125,399 19 5
2,398	Interest on Investments (Gross)		4,739 12 0
37	Miscellaneous		12 10 10
—	Balance excess of expenditure over income		2,313 3 1

500	Public Relations—Fee	508 13 4			
—	—Expenses	290 13 3			
500			799 6 7		
50	Audit Fee		50 0 0		
4,222	Balance excess of income over expenditure		— — —		
£86,223			£132,465 5 4	£86,223	£132,465 5 4

Balance Sheet as at 31st March 1967

Liabilities

	£ s d	£ s d
Sundry Creditors		1,207 13 10
Sir J. Knott Account		30,000 0 0
General Fund at 1st April 1966	35,353 19 4	
Less: Excess of expenditure over income for year	2,313 3 1	
		33,040 16 3
Contributions received in advance		500 0 0
		£64,748 10 1

Assets

	£ s d	£ s d
Office Furniture and Equipment at cost	1,287 4 6	
Additions during year	270 4 11	
	1,557 9 5	
Less: Depreciation to date	375 9 5	
		1,182 0 0
Northern Sinfonia Concert Society—Interest free loan		10,500 0 0
Sundry Debtors		3,746 16 5
Investment: Newcastle Corporation		48,000 0 0
Cash at Bank	1,139 13 8	
Cash in hands of Officers	180 0 0	
		1,319 13 8
		£64,748 10 1

Civic Centre, Newcastle upon Tyne. 19th July 1967.

Frank F. Ireland, B.A. (Com.), F.C.A., F.I.M.T.A., Honorary Treasurer.
Harold Murray, F.C.A., Auditor.

Schedule of Contributions and Grants for the period 1st April 1966 to 31st March 1967

	£	s	d
*Northern Sinfonia Concert Society Ltd	34,435	2	1
Datum Magazine	59	8	7
Poetry Readings	2	18	0
Billingham Entertainments Committee	1,520	0	0
Durham County Opera	487	11	11
New Orleans Club (Jazz)	25	0	0
Sunderland Junior Empire Theatre Society	25	0	0
Jazz North East	1,675	0	0
Iconolatre Magazine	75	0	0
People's Theatre Arts Group	2,650	0	0
Darlington Civic Theatre	4,400	0	0
Redcar Arts Association	350	0	0
Mordan Tower Book Room	602	3	4
Sunderland Corporation (Empire Theatre)	10,703	13	9
Georgian Theatre Productions Ltd	1,737	2	6
Bondgate Gallery, Alnwick	400	0	0
Middlesbrough Little Theatre	3,974	8	2
Mid-Northumberland Arts Group	631	7	6
Richmond Subscription Concerts	60	0	0
North West Durham Arts Association	100	0	0
East Durham Arts Association	140	0	0
Durham City Hotel Exhibition	50	0	0
Writers' Award (additional)	7	8	4
Westgate (Fine Art) Gallery	300	0	0
Friends of Civic Theatre, Darlington	295	0	0
Blyth Arts Council	235	10	3
Stanley UDC (events)	64	17	0
Northern Opera Limited	2,382	0	0
Harold Davison Ltd (Humphrey Lyttelton Quintet)	48	0	0
YMCA Choral Society	90	0	0
Dance Statements '66	25	0	0
Teesside International Industrial Eisteddfod	2,750	0	0
English Folk Dance and Song Society	135	0	0
Durham Choral Society	65	0	0
Youth Poetry Competition	66	11	10
Durham Twentieth Century Festival and Summer School	1,750	0	0
Durham University Oriental Society	30	0	0
Alnwick and District Orchestral Society	30	0	0
Three Arts Club, Whitby	410	0	0
Hartlepools Arts Association	506	3	5
Durham University Drama Society	150	0	0
Newcastle University Dramatic Society	92	15	9
Hexham UDC (exhibitions)	60	0	0
Ashington Arts Festival	100	0	0
Eston and Ormesby Guild of Arts	80	0	0
Hexham Abbey Festival	400	0	0
Newton Aycliffe Arts Fellowship	125	0	0
Guisborough Arts Association	125	0	0
Berwick and District Society of Arts	290	0	0
Mid Tyne Arts Group	7	6	0
Workers' Educational Association (exhibitions)	150	0	0
South Shields Arts Association	300	0	0
Whitby UDC (Spa Theatre)	250	0	0
Sunderland Empire Theatre Society	1,325	0	0
Saltburn and Marske Arts Society	300	0	0
Cleveland Arts Society	15	0	0
Northumberland County Technical College Music Society	25	0	0
Darlington Orchestra	40	0	0
Newcastle Cathedral Choral Society	90	0	0
Gilsside Music Club	45	0	0
Teesside Film Theatre	500	0	0
Newcastle and Gateshead Choral Union	135	0	0
South Shields Music Society	45	0	0
Hexham and District Music Society	130	0	0
Tyneside Music Society	185	0	0
Sunderland Art Gallery Concerts Society	75	0	0
Teesside Music Society	827	10	0
Darlington Music Society	105	0	0

South Shields Music Society	45	0	0
Hexham and District Music Society	130	0	0
Tyneside Music Society	165	0	0
Sunderland Art Gallery Concerts Society	75	0	0
Teesside Music Society	827	10	0
Darlington Music Society	105	0	0
Newcastle Bach Choir Society	155	0	0
St Paul's Parish Church	20	0	0
Northumbrian Pipers' Society	100	0	0
Newton Aycliffe Music Society	55	0	0
Northallerton Arts Association	300	0	0
North Yorkshire and South Durham Photographic Association	60	0	0
Morpeth Music Society	45	0	0
Darlington CB (concerts)	500	0	0
Durham Music Festival	334	0	0
Blaydon UDC (events)	62	11	0
Gateshead CBC (events)	25	0	0
Junior Philharmonic Orchestra	90	0	0
Blyth Oriana Society	30	0	0
South Shields Youth Theatre	50	0	0
Hebburn Musical and Amateur Operatic Society	275	0	0
Northallerton Choral Society	50	0	0
Kolokon Magazine	80	0	0
Jeffery Pickering (Atelier 17) (Printmaking)	100	0	0
Tom Pickard (Poetry)	6	14	0
Palatine Opera Group	250	0	0
Durham Arts Society	150	0	0
Christopher Hunt Ltd (Recitals)	60	0	0
Nottingham Theatre Trust (Newcastle)	3,250	0	0
Capella Novocastriensis	55	0	0
Northumberland Orchestral Society	50	0	0
Middlesbrough Competitive Musical Festival	50	0	0
Eston UDC (events)	100	0	0
Middlesbrough Corporation	635	12	11
North Eastern Trades Union Exhibition	435	0	0
Newcastle Group	100	0	0
P Lewis (Film—"Impassivity")	45	0	0
Italian Arts and Archives Rescue Fund	2	2	0
David Westerley (Arts Festival Productions)	250	0	0
Mabbitor Puppet Co	150	0	0
Whitley Bay Arts Association	200	0	0
Bishop Auckland UDC	75	0	0
Synthonia Players, Billingham	50	0	0
University of Newcastle (exhibitions)	250	0	0
Sadlers Wells Trust	1,000	0	0
Bowes Museum	500	0	0
NUSRC Arts Festival	250	0	0
Stewart Headlam Shakespeare Association	200	0	0
Sunderland Empire Theatre Society—Film Section	150	0	0
Mowbray Gallery	150	0	0
Royal Opera House—English Opera Group	850	0	0
Burning Fiery Furnace	1,516	8	7
Northern Painters (exhibition)	1,500	11	2
Northern Sculptors (exhibition)	137	7	9
Youth Theatre Survey	383	4	11
Cleveland Music Society	100	0	0
Purchase of Pictures	1,027	10	0
	95,497	0	9
Less: Sundry Creditors 1965/66 not required	40	0	0
	£95,457	0	9

* Contribution to Northern Sinfonia includes £2,000 advance on 1967-68.